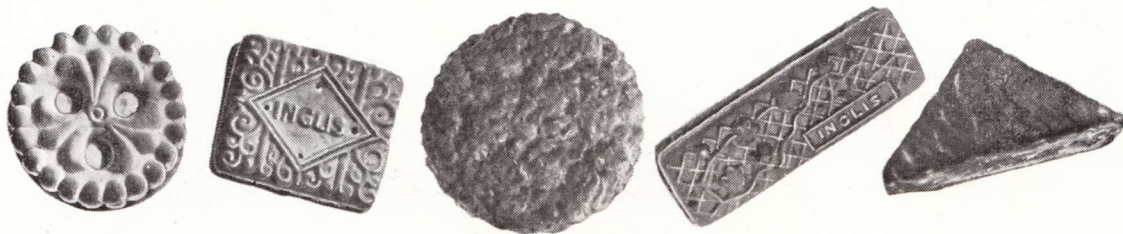
A stylized illustration in black, white, and red. The top left features a large, stylized curtain with thick, wavy red and white stripes. The curtain is being pulled back, revealing a solid red background. In the lower center, a black silhouette of a conductor is shown from the back, facing the curtain. The conductor is wearing a tuxedo and holding a baton in his right hand, which is raised. His left hand is also raised, gesturing. To the right of the conductor, a small, stylized figure of a person is visible, also in silhouette. The overall composition is dynamic and graphic.

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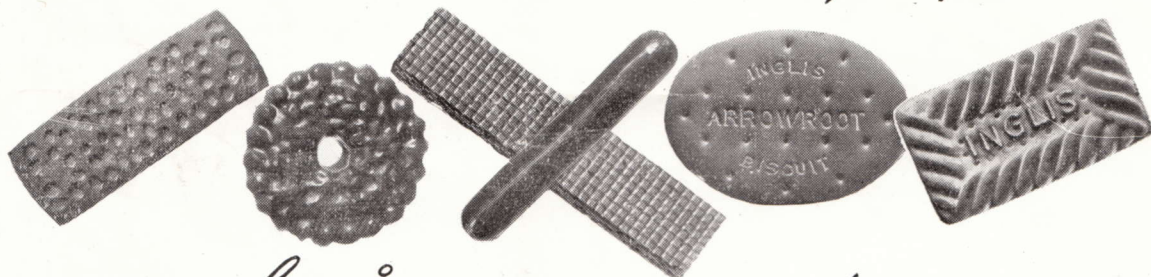




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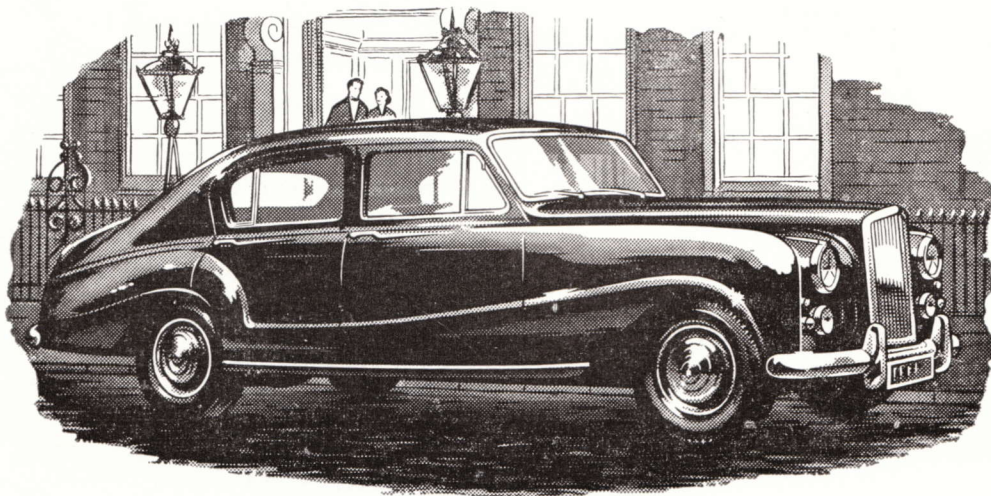
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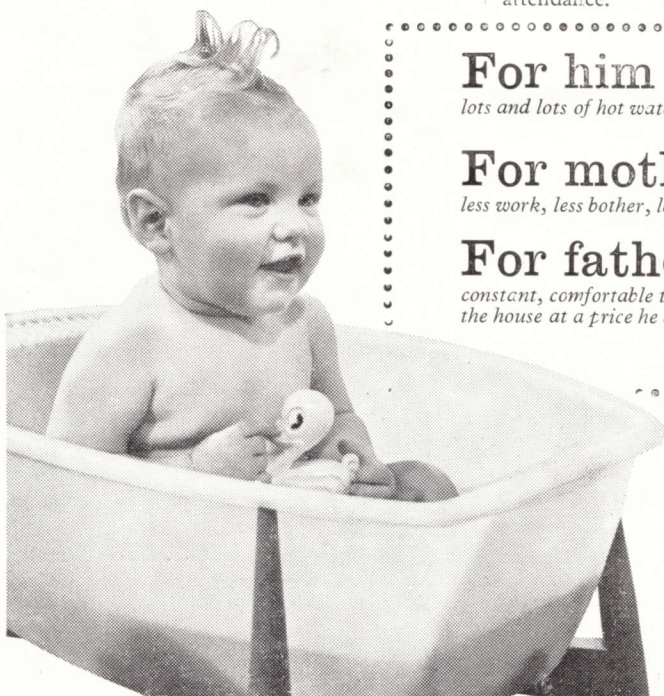
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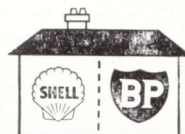
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## *Resident Officials*



**LESLIE JONES** (*Producer*)

A Londoner, he made professional debut as baritone and in 1926 joined Carl Rosa, staying eight years in that Company. Then followed three years with Sadlers Wells. Has also appeared many times as guest artist, especially with Dublin Operatic and Dublin Grand Opera Societies. Operatic repertoire totalled 69 different roles, including the "Ring," and other Wagnerian roles, which were his favourites. In addition he played in musical comedy. Since his retirement several years ago, he has built up a new reputation as producer of musical shows for the amateur stage both here, where he now lives, and in England. To date these total 35 productions. Directed last year's production of "Carmen" in Belfast and Provinces.

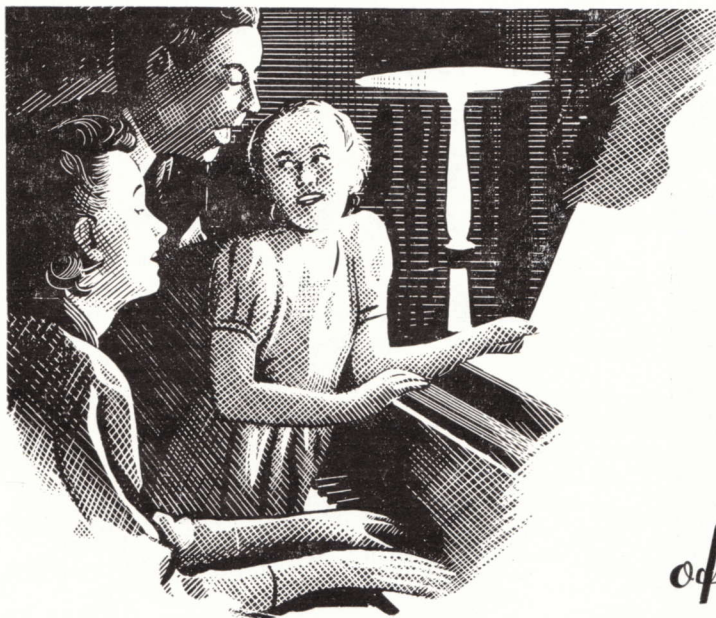
**MAXINE GRAHAM** (*Ballet Mistress*)

Trained in Belfast and London as Teacher of Dancing and qualified A.R.A.D., A.I.S.T.D., and A.N.A.T.D. Now runs popular school of Ballet in Belfast, specialising in teaching of children and training of students. Has been associated with Ulster Operatic Society's productions of musical comedy for a number of years, first as dancer, and since 1951 as Ballet Mistress. Had charge of Ballet in last year's productions of "Carmen" and "Rigoletto."



**ROBB ANDERSON** (*Chorus Master*)

Has held this post since inception of Society. Studied pianoforte under Claude Biggs, singing under Professor H. Arnold-Smith, mus.doc., and Operatic Choral Work under Professor Richard Austen at Royal College of Music. Qualified A.R.C.M. (performing and teaching). As organist and choirmaster, had very successful period with McCracken Memorial Presbyterian Church, during which the choir reached the London finals of Festival of Britain Competition. Musical Director of Belfast Amateur Operatic Society for three years, also conducted Ulster Male Choir for two seasons. Now organist and choirmaster at Bangor Abbey.



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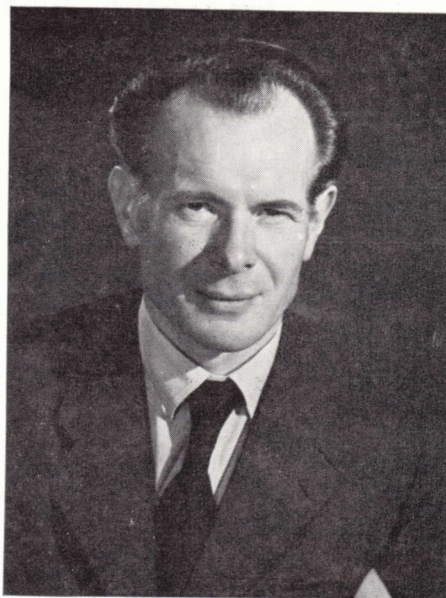
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## GUEST OFFICIALS

### **ARTHUR HAMMOND** (*Conductor*)

Well-known in Belfast for his visits as conductor for Carl Rosa Opera Company, which he first joined in 1927. During his first five years with that Company he conducted many performances, including a number of new productions. By the age of 27 years, he had conducted the full cycle of "The Ring of the Nibelungs." After leaving Carl Rosa in 1932, he paid many visits to Dublin as guest conductor for the Dublin Operatic Society and the Dublin Grand Opera Society. During this period he also conducted for several seasons at Covent Garden. Rejoining Carl Rosa in 1948, he was actively concerned in adding many new productions to the repertoire, including a number of established favourites in their original versions.



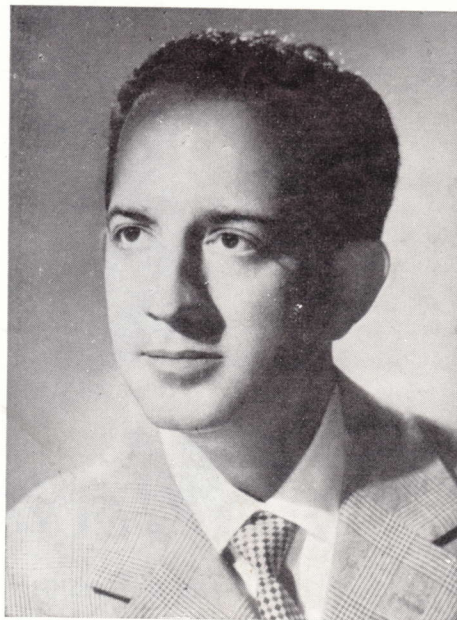
### **FRANCO PATANE** (*Conductor*)

Born in Sicily 50 years ago and studied in Naples. In 1929 was appointed assistant conductor at Teatro San Carlo, where he subsequently served, between 1940 and 1955, as permanent musical director. He has directed opera in many Italian and European opera houses, including La Scala, Rome Opera, Covent Garden, Paris Opera, and also in North and South Africa. Has also achieved success as guest conductor with many internationally-famous orchestras, and has just completed his third visit to Dublin as guest conductor for the D.G.O.S. Italian Opera Season. This is his first visit to Belfast.



### **BRUNO NOFRI** (*Producer*)

Born in Milan. After graduating from high school he studied music at the Academy of Drama. From 1927 to 1930 he worked for La Scala, Milan, as assistant to producer, Caramba. From 1931 to 1938 was assistant producer at Teatro Reale dell'Opera Roma. In 1938 he started his career as producer of opera and since then has produced more than 160 operas at major opera houses all over the world. Previous to his recent visit to Dublin was in Japan with an "all star" company, including Mario del Monaco and Tito Gobbi. Made successful debut in Belfast last year with "Rigoletto."



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# Faust

As dawn breaks, Faust, an old philosopher,  
**ACT I** in despair of solving the riddle of the universe, is about to end his life with poison. He hears the cheerful songs of the labourers and their women, and, enraged, calls upon Satan to help him. In a flash Mephistopheles appears and offers him wealth and power. Faust demands also youth, and this is granted at the price of his immortal soul. As Faust hesitates, he is shown a vision of the beautiful Margarita, and makes his fateful decision. He is transformed into a young, handsome gallant and rushes out eagerly with Mephistopheles in search of adventure.

Outside the gate of the City, the populace  
**ACT II** are thronging for the "Kermesse," amongst them Valentine, Margarita's brother, and Siebel, a youth in love with Margarita. While Wagner, a student, is singing, Mephistopheles appears and shows his devilish powers in various ways. Valentine, angered, draws his sword, but is unable to pass the magic circle which Mephistopheles has drawn about himself. Then Valentine and the soldiers hold their swords as crucifixes and Mephistopheles slinks away. While the crowd sings and dances, Mephistopheles and Faust re-appear, and Margarita also approaches. Mephistopheles prevents Siebel from joining Margarita, so that Faust is enabled to address her. She declines his advances and goes on her way, not wholly displeased at his attentions.

Siebel has come to Margarita's garden  
**ACT III** and picks a bouquet of flowers. As Mephistopheles had predicted, the flowers shrivel in the youth's hand, until he dips his hand in the font of holy water, which breaks the devilish spell. He places his bouquet on the steps of the house and leaves. Faust and Mephistopheles now enter, bringing a casket of jewels and a handsome bouquet. Leaving these, they withdraw and watch Margarita, who comes

in, still thinking of the handsome stranger. She finds the flowers and jewels and cannot resist the temptation to adorn herself. Martha, her neighbour, joins her but is soon carried off by Mephistopheles, leaving Faust with Margarita. Under the influence of Mephistopheles, Margarita becomes more and more enamoured of Faust, but eventually they part, agreeing to meet on the morrow. She enters the house and Faust turns to leave the garden but is stopped by Mephistopheles who points to the window where Margarita is to be seen. Believing herself alone, she openly avows her love for Faust; and he, rushing back, takes her in his arms, while Mephistopheles shakes with wicked laughter.

Margarita has been betrayed and deserted,  
**ACT IV** with only the faithful Siebel still offering his love. Margarita, however, still loves Faust and hopes for his return.

In the cathedral, Margarita tries to pray but Mephistopheles, invisible to her, reminds her of her guilt and foretells her doom. She flees in terror.

In the street outside her house, the soldiers have returned from the wars. Valentine searches for his sister, while Mephistopheles, who has entered with Faust, sings an offensive serenade. Valentine comes out and attacks Faust, who, guided by Mephistopheles, mortally wounds him. Margarita comes out to find her brother dying.

Faust finds Margarita in prison, condemned to death for killing her child  
**ACT V** He begs her to escape with him, but her mind is wandering in the past. Mephistopheles appears to her and she appeals to the angels to save her soul, and so dies. As Faust falls to his knees in prayer, she is borne heavenward, leaving Mephistopheles vainly claiming her soul.

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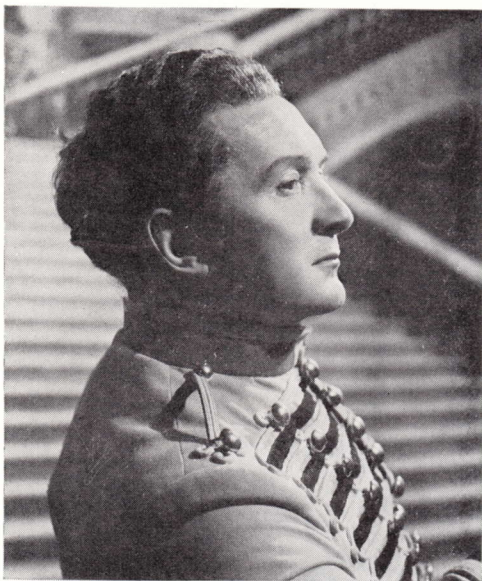


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#### **JAMES JOHNSTON**

Needs no introduction to Belfast or indeed Ulster music-lovers who knew him for many years as the leading tenor in the province. Trained by the late John Vine, he achieved early success in the competitive field and soon established himself as a firm favourite on local concert platforms and as a singer of Oratorio. In 1941 he made his debut in opera with the Dublin Operatic Society and later with the Dublin Grand Opera Society. Through the agency of CEMA and the interest of Mr. Tyrone Guthrie, he was engaged to sing at Sadlers Wells, where he subsequently appeared in 1949 with Anna Pollak in Mr. Guthrie's production of "Carmen." During the last ten years he has become firmly established as a leading tenor at both Sadlers Wells and Covent Garden, where his successful career has been followed with the greatest interest by his many friends in his native city. Played Don Jose in last years' production of "Carmen."



#### **ESTELLE VALERY**

Born in New Zealand and at 15 years of age had teachers' diplomas for both piano and 'cello. At the age of 19 decided to go to Australia to continue studies. In Sydney studied at the Conservatorium for nearly 4 years. During this time sang the leading roles in the Operas "Pelleas and Melisande" and the "Mastersingers" which Sir Eugene Goossens conducted. After Australia went to France to study with the famous French soprano Ninon Vallin and stayed there for 18 months. Arrived in England in March, 1953 and in September of the same year began touring as principal with the Carl Rosa Opera Company and stayed with them for 5 years, singing many well-known soprano roles. Has also sung in guest performances at both Sadlers Wells and Covent Garden and has taken part in many important broadcasts. Broadcasting has had a prominent part in her career since she came to London and among her many broadcasts has been a series on "Friday Night is Music Night" and also many shows for the "Commonwealth of Songs."

# FAU

## Cast

FAUST, (a learned doctor)	<b>JAMES JOHNSTON</b>
MEPHISTOPHELES (Satan)	<b>JOHN HOLMES</b>
MARGARITA	<b>ESTELLE VALERY</b>
VALENTINE (her brother)	<b>RONALD EVANS</b>
SIEBEL (a youth in love with Margarita)	<b>TERESA LARGEY</b>
WAGNER (a student)	<b>WILLIAM BAIRD</b>
MARTHA (neighbour to Margarita)	<b>UNA O'CALLAGHAN</b>

Students, soldiers, villagers, angels, demons, etc.

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#### **JOHN HOLMES**

Born in Cambridge and studied medicine at Cambridge University Hospital with every intention of becoming a doctor. He enjoyed singing and took lessons in his spare time, but it was not until his war years with the Royal Navy when he took part in many concerts, that he finally decided to make music his career. The foundation of his professional career was laid when he was a student at The Guildhall School of Music and Drama in London. Since then he has broadcast on all B.B.C. services, has sung operatic roles at Sadlers Wells, Glyndebourne and international festivals and has broadcast with the Danish State Radio from Copenhagen. During a recent season with the Carl Rosa Company he was acclaimed by the press for his superb performance as Leporello.



#### **RONALD EVANS**

Born in Wales, studied at the Guildhall School of Music, London, after winning the highest scholarship awarded by the school. Has sung the role of Valentine in the Dublin and Cork opera seasons and also with the Carl Rosa Opera Company; other roles include "Figaro" and Germont ("La Traviata"). Has appeared in television opera and broadcasts regularly in the B.B.C. operatic programmes. Sings often at concerts and in oratorio.



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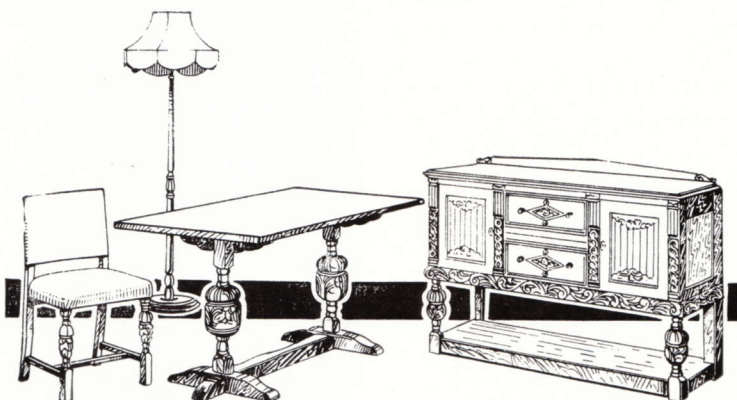


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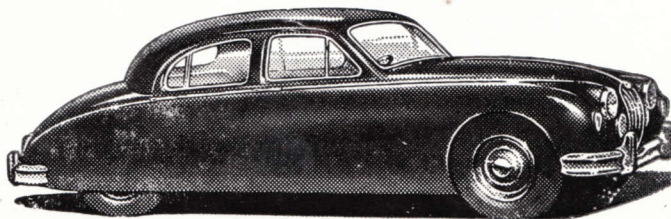
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# Il Trovatore

(*The Troubadour*)

In an ante-room of the Count di Luna's palace Ferrando, the guard captain, and his men are on watch, hoping to capture a minstrel knight, a troubadour, who has been heard serenading the Duchess Leonora, with whom the Count is in love. While waiting, Ferrando sings an old ballad, telling the story of an old gypsy woman who was burned at the stake as a witch by the old Count di Luna. In revenge, her daughter, Azucena, stole the Count's infant son, intending to consign him to the flames consuming her mother. In her madness, however, she threw her own child on the flames. She then fled, taking with her the stolen child, and brought him up as her own son. Manrico, none other than the Troubadour for whom the soldiers are in wait. The old Count died, leaving his elder son to succeed him, still doubtful of his younger brother's fate.

In the gardens of the Palace, the Duchess Leonora and her confidante, Ines, talk together of Leonora's love for her gallant, but unknown, Troubadour who sings at night beneath her window. They retire into the palace and the Count di Luna enters the garden just as the Troubadour's voice is heard from the nearby thicket. Leonora comes out and confronts first the Count and then the Troubadour, who, unmasking, reveals himself as Manrico. As a follower of the Prince of Biscay he is an outlaw and the two men, drawing swords, rush off to fight a duel, leaving Leonora in a swoon.

As dawn breaks over their camp, the gypsies are working at their forges.

Azucena, now an old woman, relates to them how her mother died. Manrico, listening, doubts whether he is in fact her son, and tells how in his duel with the Count a voice, as if from heaven, bade him spare the Count's life. Ruis, a messenger from the Prince of Biscay, brings orders to Manrico to defend

the Fortress of Castellor, and tells him that Leonora, believing him killed, is about to enter the convent there.

The Count and his followers, coming to the convent to carry off Leonora, are prevented from doing so by Manrico and his men. Leonora is overjoyed to find that Manrico is not dead as she had believed.

The Count's army is besieging Castellor, whither Manrico has taken Leonora.

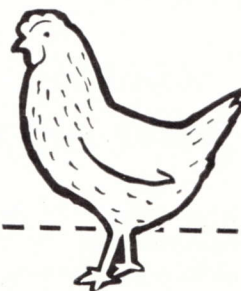
Azucena is brought before the Count, and is recognized by Ferrando as the gypsy who stole the infant brother of the Count. The Count, enraged, orders that she be burned at the stake and she is dragged away, calling upon Manrico to save her.

In the chapel hall at Castellor, Manrico and Leonora are about to be married, when Ruis brings the news of Azucena's imminent death. Manrico rushes forth at the head of his men to save her.

Manrico has been captured and thrown into a dungeon, where Azucena is already held. Leonora comes in an attempt to save her lover, and listens while the monks chant the "Miserere." The Count enters and Leonora promises to marry him, if he will free Manrico. This he agrees to, not knowing that she intends to kill herself by means of a poison ring which she carries. Inside the dungeon Manrico and Azucena greet Leonora, who has come to bid Manrico escape. The poison which she has already taken begins to have effect and when the Count enters, she is dead in her lover's arms.

Manrico is led away to his execution, which the Count forces Azucena to watch. To his horror, as the axe falls, the old gypsy tells him that the victim is his own brother, and so her mother's death is avenged.

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# Il Barbiere di Siviglia

*(The Barber of Seville)*

**ACT I** In a street in Seville, before Dr. Bartolo's house, the Count Almaviva, a young grandee, has gathered a band of musicians to serenade the lovely Rosina, the Doctor's ward. The music evokes no response from the lady, who is kept in strict seclusion by her guardian, who wishes to marry her himself. As the musicians depart, their place is taken by Figaro, the town barber and general factotum, who boasts of his ability and general popularity. The Count enlists his aid, and, after seeing Dr. Bartolo leave the house, sings another serenade, which brings an answer from the still unseen Rosina. At the Count's request, Figaro unfolds a plan whereby the Count will enter Bartolo's house in disguise.

Inside the house, Rosina has been much impressed by her unknown serenader and when Figaro comes in with a message of love from him, saying that he is his own cousin, Lindoro, she writes a reply for Figaro to deliver. He has to hide, however, on the arrival of Bartolo, with his crony, Basilio, who is Rosina's music master. Basilio has already reported to Bartolo on the Count's interest in Rosina, and, much alarmed, Bartolo decides to marry the girl at once, though Basilio favours a scandal campaign against the Count. The pair withdraw to fix the marriage contract, leaving the way clear for Figaro to reveal their plans to Rosina. While Bartolo, having returned, is questioning Rosina, the Count, disguised as a drunken soldier, forces an entry to the house. Although he manages to prove to Rosina that he is in fact her unknown admirer, his conduct is so outrageous that the police are sent for and he only escapes arrest by revealing his true identity to them.

His first ruse having failed, the Count again enters Bartolo's house, this time disguised as a music teacher, by name Don Alonso. He claims that Basilio has taken ill and has sent him in his stead to give Rosina her daily lesson. Bartolo, though suspicious, allows the lesson to proceed, and Rosina soon discovers that the teacher is in fact her unknown admirer, Lindoro. During the lesson the lovers make a plan to escape that night by way of the balcony, the key to which is obtained by Figaro. However, the sudden appearance of Basilio threatens to spoil everything, but the Count, with the help of a full purse of money, persuades him that he is really ill and should go home to bed. All seems well again, but Bartolo, growing suspicious, produces Rosina's letter, and uses it to produce a misunderstanding between the lovers, who become estranged and part.

Later that night Figaro and the Count, still incognito, arrive for the elopement. Rosina discovers her lover's true identity and is reconciled. They prepare to escape, only to find that the ladder is gone. Basilio now enters with a notary, sent for by Bartolo, to carry out his own marriage to Rosina. Another bribe induces them to marry the Count and Rosina instead. This is no sooner done, than Bartolo enters with soldiers to arrest the Count and Figaro, but when told that he may keep Rosina's dowry, the old Doctor reconciles himself to the inevitable and all ends happily.



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MARY M. TURLEY  
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EILEEN KENNEDY  
JOAN McNAIR  
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## *Mezzo Sopranos*

ROSE HENRY  
PHYLLIS MILLS  
E. SLOAN

## *Contraltos*

MARGARET ESPIE  
HELEN HAIRE  
SHEILA MAXWELL  
UNA O'CALLAGHAN  
NANCY POUSTIE  
WILMA P. SHEPHERD  
MAUREEN REYNOLDS  
BERNADETTE FULTON  
ANNE LAVERY  
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## *Baritones*

WILLIAM BAIRD  
HUGH LOGAN  
FRANK LLOYD  
IVAN NORWOOD  
JAMES WARREN

## *Tenors*

THOMAS CROMEY  
BERT JINKS  
GERARD LARGEY  
SEAN LARGEY  
HUGH MISKELLY  
FREDERICK PATTERSON  
NORMAN SPEERS  
ANTHONY McGRATTON  
TOM McCracken  
D. PORTER  
J. B. GRAHAM  
DERYCK GILMER

## *Basses*

JOSEPH BRADLEY  
ALEXANDER DICKSON  
RONALD GREGG  
DESMOND McINTYRE  
JAMES GLOVER  
WILLIAM HEGGAN

*Chorus Secretary:* EILEEN KENNEDY

## DANCERS IN FAUST

Winifred Alexander   Jennifer Bullick   Patricia Darragh   Joyce Higgins   Joy Hume   Joy Kerr  
Rosanne Litster   Norah Marshall   Denise McMurray   Daphne McNeill   Patricia McWatters   Norma Robb

## SPECIAL OPERATIC PRIZES

ONE of the aims of this Society is the fostering of an interest in Opera among young singers, and so it is a matter of great satisfaction to the Executive Committee that it was enabled, through the generosity of Dr. R. Douglas N. Blair, to present special prizes at Belfast and Hollywood Musical Festivals, to be awarded to the competitors in the Operatic Classes who showed most promise. The Committee expresses its appreciation and thanks to Dr. Blair, who is a Vice President of the Society, for his most generous action and to the Festival Committees concerned, for their co-operation.



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DESMOND MCINTYRE—*Ambrogio*  
(IL BARBIERE DI SIVIGLIA)



WILLIAM BAIRD—*Wagner*  
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## Chorus Members as Principals

**ANNE NIMMONS** (*INES & u/s SIEBEL*). Former member of Three Arts Operatic Society, for whom she has sung leading roles in musical comedy. Has been successful in local competitions, winning Drinkwater Cup in 1956, Soprano Solo in 1958 and Operatic Solo in 1959 at Belfast. In 1956 was runner-up in Kathleen Ferrier Memorial Competition. Often sings at recitals and concerts.

**UNA O'CALLAGHAN** (*MARTHA*). Holds L.T.C.L. for piano, but has also taken up singing. Has competed with success in local competitions and has broadcast on a number of occasions. Played "Carmen" in Society's Provincial tour.

**NANCY POUSTIE** (*u/s MARTHA*). Born in Edinburgh, now living in Belfast. Has sung leading roles with Edinburgh Opera Company and in combined choirs at Edinburgh Festival. Prizewinner and well known concert artiste in native Edinburgh. Played "Mercedes" in last year's production of "Carmen," and on tour.

**MARGARET SMYTH** (*u/s INES*). Comes from musical family and has been singing for six years. Winner of Drinkwater Cup 1954, Soprano Solo and Rose Bowl 1957 at Belfast, as well as first prizes at a number of Provincial competitions. Former member of Three Arts Operatic Society and Carlisle Memorial Choir. Played "Frasquita" in last year's "Carmen" and on tour.

**WM. BAIRD** (*WAGNER*). Commenced singing career as treble in St. Anne's Cathedral Choir, and has since won many prizes at festivals as baritone, including Bessie McKisack Trophy at Belfast. Played part of "Dançairo" in Society's tour of "Carmen."

*In accordance with its policy of providing the maximum opportunity to local singers to become experienced in Grand Opera, the Executive Committee has allocated minor principal roles in these operas to the undernoted members of chorus, and wishes to thank them for the way in which they have responded to the additional calls upon their time and talent.*

**JOSEPH BRADLEY** (*OLD GYPSY & u/s WAGNER*). Member of Three Arts and St. James's Church Operatic Societies, where he has played leading roles in Gilbert and Sullivan and musical comedy. Played "Marullo" in last year's "Rigoletto."

**DERYCK GILMER** (*u/s FAUST*). Commenced singing career as treble in St. Anne's Cathedral Choir, and was a prizewinner at Belfast and many Provincial festivals. Has sung leading roles in Gilbert and Sullivan, and is making first appearance in Grand Opera.

**DESMOND McINTYRE** (*AMBROGIO & u/s MEPHISTOPHELES*). Sang as a boy in St. Anne's Cathedral Choir and more recently with Queen's Island Male Choir. Has been member of New Lyric Light Opera Company and made his first appearance in Grand Opera in last year's "Rigoletto" as "Ceprano."

**NORMAN SPEERS** (*RUIS*). Leading tenor in the McCracken Memorial Church Choir, and has been prizewinner at Belfast and Provincial festivals. Sings often at concerts. Chorus member during last year, taking first part in Grand Opera.

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**COUNCIL FOR THE ENCOURAGEMENT OF MUSIC & THE ARTS**  
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It is the Committee's hope that the example shown by the foregoing will be followed by many others.

## **Acknowledgments**

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MR. F. MURPHY of *Trade Press*, for his advice and assistance in compilation of this Programme.

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*The Society has been much encouraged by the success of its first season, and has planned its second season on more ambitious lines. Three operas will be performed over a period of two weeks—two being sung in Italian. The casts have been selected with great care, with artistes of international reputation filling the major roles. The Society would appeal to all those interested in Grand Opera to support its activities, not only by attending the performances, but also by becoming members of the Society, thus ensuring the sound financial foundation so essential to the full development of the objects for which the Society was formed.*

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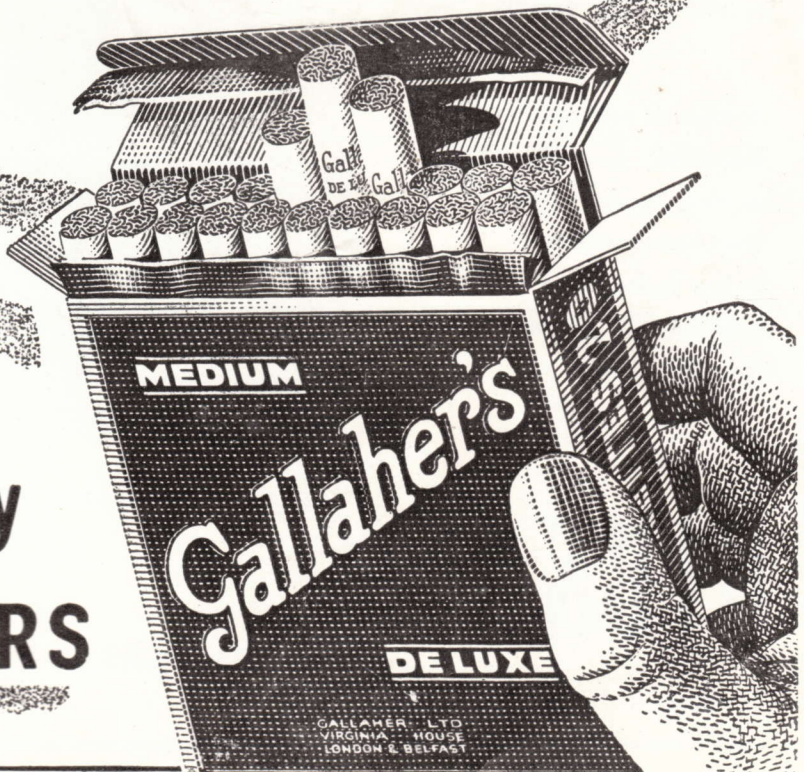
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